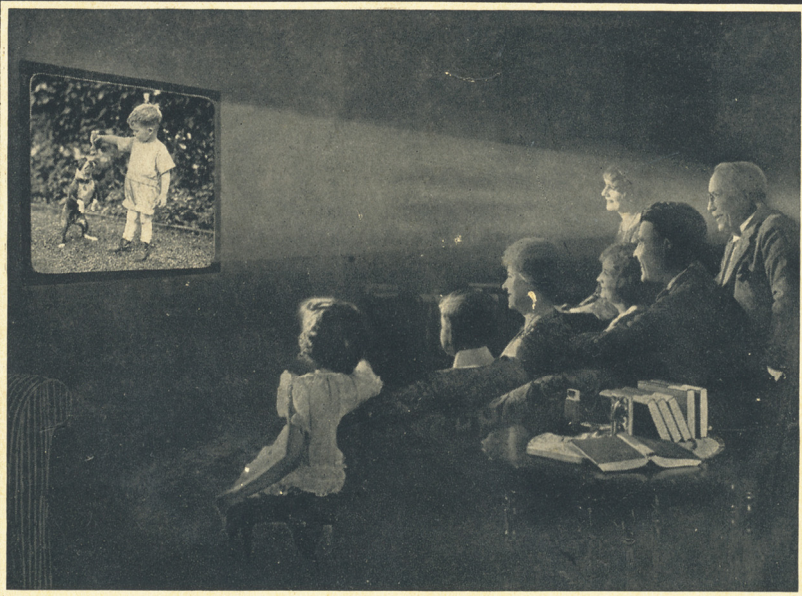




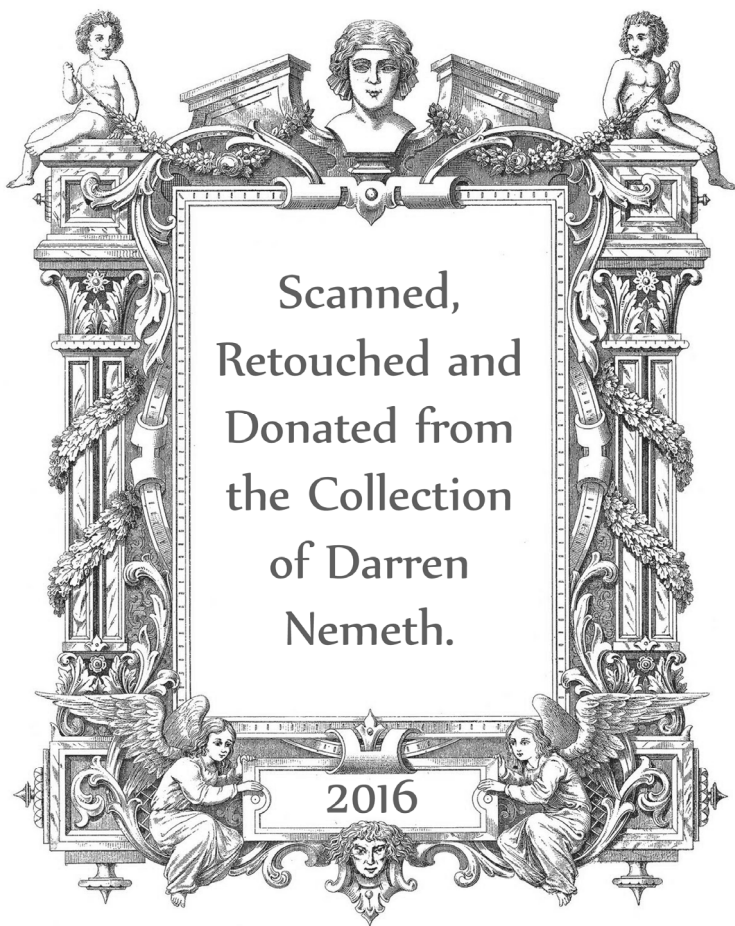
*Making the  
most of your*

Ciné-Kodak













Making the Most  
of your  
*Ciné-Kodak*

Model B

*f.6.5* and *f.3.5* lens equipments



EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.





*"Now what are they up to!" It's often the unexpected moment that offers the Ciné-Kodak chance.*



*Little Actors—always performing—are ever ready for the motion pictures you'll be thrilled to see at home on the Kodascope screen.*



# Making the Most of Your Ciné-Kodak

GOOD Ciné-Kodak pictures are anything but difficult to make. All you need to do is study the manual thoughtfully, follow directions and the exposure guide carefully, then with confidence press the lever. Later the pictures on the screen will prove the wonder of your accomplishment.

However, there does seem to be a place for a booklet to supplement the technical information found in the manual and to offer such other suggestions as will tend to make your good pictures even better. And here it is.

## Hold the Camera Steady

A fundamental principle of all cinematography is camera *steadiness*. We can not too often repeat or too firmly emphasize the importance of *holding the Ciné-Kodak steady*. Since the Model B is equipped with both a Reflecting Finder, for waist height pictures, and a Sight Finder for eye level pictures, consideration must be given to each position. When operating the Ciné-Kodak at waist level, hold it firmly against the body, slightly above the waist line. When using the Sight Finder



1. Fast moving objects such as this should be photographed at an acute angle—never with the subject close by and moving at right angles to the lens.



press the Ciné-Kodak firmly against the cheek, the right eye close to the peep sight, the elbows braced as close to the chest as possible. It is not difficult to hold the camera steady in either position, so compact and well balanced is it. *Never move* the Ciné-Kodak until the contact lever has been released.

## Using the Finders

When photographing *rapidly* moving objects, it is best to take them coming toward the camera, rather than at right angles to the lens. If such objects are photographed close to the lens at right angles, an unpleasant blur will result. In the Reflecting Finder, the action will be reversed left to right. That is to say, while viewing the subject in the Reflecting Finder it will seem to pass out of the picture at the left of the camera when actually it is going to the right, and vice versa. For this reason always move your camera in the opposite direction when the subject steps out of the picture and you want to pick it up again in the Reflecting Finder. To illustrate: the finder shows the subject leaving at the right—turn your Ciné-Kodak left; or the finder shows the subject leaving at the left—turn your camera to the right. Bearing this in mind you will quickly learn the trick and be able to keep up with the action.



2. A horrible example; a semblance of the race improperly panoramed!  
The operator swung his Ciné-Kodak!



A word about using the Portrait Attachment for close-ups with the  $f.3.5$  lens equipment. The operator must first assure himself that the portrait attachment lens is in position. This is accomplished by holding down the small lever at the side of the lens while the exposure is being made. Since the Sight Finder is a little distance above the lens, for correctly framing close-ups you should leave ample space above the subject's head as viewed in the Sight Finder when near portraits are made at eye level; this centers the picture on the screen.



*Hold the Ciné-Kodak steady*

## When You Panoram

Panoraming may be defined as moving the camera horizontally while taking the picture. If you deliberately swing the camera, more or less violently from side to side, spraying it about like a garden hose, your pictures will be absolute failures.

When panoraming, as, for example, in following races, outdoor games and wild life, hold the Ciné-Kodak B steady so that there is no up and down motion and turn the body evenly from the waist up, following the subject and keeping it centered in the finder. Turning the Ciné-Kodak with this body motion rather than with the hands is essential for

steadiness, and steadiness during exposure is essential for properly panoramed pictures.

Do not try to panoram when the subject is close to the camera, and always keep the subject as nearly centered in the finder as possible.

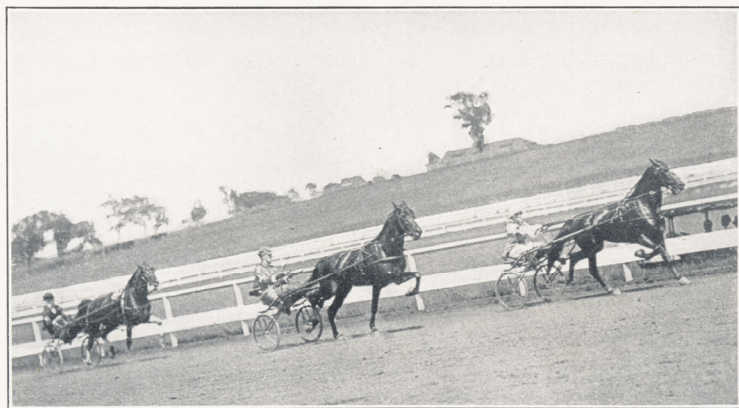
In photographing landscape vistas such as mountain ranges or seashore views, and buildings or groups of buildings that cannot be included in the angle of view unless the camera is turned, hold it steady and level and panoram slowly and evenly.

Never swing or turn the camera quickly from one side to the other.

If you remember that no matter how exciting the scene, panoraming should always be done as slowly and deliberately as possible, the results on the screen will bear tribute to your restraint and your judgment.

### Leaning

Don't lean the camera to the right or the left, otherwise your horizontal lines will be askew or grotesquely out of plumb. With Kodak pictures this can be overcome to a certain extent by properly trimming the prints, but not so with screened Ciné-Kodak motion pictures. If using a tripod, set the camera then step back a few feet and look to see if it is level.



3. *What sportsman would permit an uphill fiasco like this!*  
*The operator leaned his camera*



The views on pages 3, 4 and 6 illustrate the principles of panoraming and leaning and show how your motion pictures will look when made the right way and the wrong way.

Picture No. 1 is a speeding train as the eye saw it, as the Ciné-Kodak correctly operated should get it. Picture No. 2 is a semblance of a horse race incorrectly panoramed. You don't like to look at it. Indeed, viewing the same effect on the screen is even more nerve wracking. Picture No. 3 is not quite so annoying. But to say the least, it's ridiculous, for not even Man o' War would venture such an uphill race. The answer is hold the camera *still, steady and straight*.

## Tilting

Also be cautious about tilting the camera up or down unless such a position is absolutely necessary, as when you photograph a flock of ducks down on a pond while you are shooting from the bank, pictures of baby on the lawn, puppies sprawling around in the basket, or the club champion sinking the last putt of the tournament, and similar subjects. In such cases tilting may be sometimes desirable. When the subject or scene is of such a nature that tilting the camera seems practical you

will find the Reflecting Finder invaluable. For movies where placement is at or below the waist level it is advisable always to use the Reflecting Finder rather than the Sight Finder.

However, in regard to tilting as a general procedure, it is usually unnecessary to tilt the camera during exposure and better not to.



*For Tiny Tots Tilting is Permissible*

## Lens Axis in Relation to Subjects

When photographing rather fast action such as a foot race, a man jumping hurdles, or a passing motor car, it is better to get the subject at an angle rather than to attempt a straight or side shot. For if fast moving subjects pass directly in front of the lens, you will get a slightly blurred effect which will be very noticeable when the enlarged picture is flashed on the screen. Avoid this by shooting slightly ahead, approximately catching the action at an angle of about forty-five degrees.

## Exposure

All photographs are dependent on *exposure*, a term which signifies the amount of light passing through the lens to the film. Too much light spoils the picture; likewise, insufficient light spoils the picture. Between the two extremes there is a certain latitude to which a good camera man adheres. With a Kodak you can control the exposure by two factors; the diaphragm openings and the speed adjustments. But with the Ciné-Kodak the speed is automatically regulated for all exposures. This simplifies matters as you need only to think about the diaphragms. There is no difficulty in choosing the correct diaphragm value; just *follow the Exposure Guide* (see pages 22 and 23). Experts have worked out those general exposure rules by collecting data from hundreds of experiments. It will pay you to take advantage of their advice.

When the exposure is correct, all the shadow tones and gradations in the picture are clearly defined. However, when you have an under-exposure, insufficient light has been reflected onto the film from the darker portions of the subject, and the consequent image lacks shadow detail. If, on the other hand, you give too much exposure, the image is "burnt up", as the professional says, and the printed picture, "still" or projected, looks thin and washy, especially in the highlights.

By adopting these methods of examination, an error of over- or under-exposure is readily detected on the screen. Correctly





*Press the Lever—Keep the Action*

exposed pictures are recognized at once; the images are sharp and clear, the shadows and tone values harmonize to give excellent quality. But if the projected picture seems blackish or dense and details in darker tones are missing, the fault is one of under-exposure. The reverse is true of an over-exposed picture which on the screen will appear flat, thin, and washy, particularly where the highlights are prominent. In either case, and also when the proper exposure has been given, white streaks or flashes of light may at times appear in your screen picture. Such streaks of white are caused by light fog which occurred while you were loading or unloading the camera. This should be a warning to be more careful when loading or unloading.

Remember—*Haste makes waste*. Don't hurry. Follow directions. Load and unload carefully, and keep the exposure card handy for ready reference. If you will rigidly and religiously follow it the danger of incorrect exposure will be largely eliminated.

## Camera Position in Relation to Sunlight

Conceding that you now have absorbed the exposure principles, consider the subject of camera position when you are making pictures in sunlight.

Among amateurs the idea sometimes prevails that good pictures require the sun directly behind the Ciné-Kodak. The best results are not always thus obtained. In fact, in cinematography, pictures taken with the sun directly behind the camera sometimes look flat on the screen and lack relief. For this reason, when operating the Ciné-Kodak it's a good rule to keep one's right or left shoulder approximately pointing toward the sun. Such a position will invariably prevent the operator's shadow falling in the picture foreground.



*Backlighting — The Hair Assumes a GoldenTint*

In all this we are trying to stress the matter of quality which is attained when your light is so adapted that it will give form and roundness to your pictures, making the subjects stand out in bold stereoscopic relief. To accomplish this you should seek a location where the light has its full share of contrasting shadows; for good shadow effects give tone to the pictures. The absence of shadows prevents relief and all objects having form appear to be flat, lack interest and realism. Consequently, strive to shoot across the light with the sun illumination coming



from your right or your left. If you follow this suggestion your pictures will be more pleasing.

When the sun is directly overhead it would seem, on first thought, that correct tones are impossible. This may be true should you photograph in a large open space. But that is seldom necessary—just shift your subject to a position where trees cast their shadows. Sunlight filtering through foliage offers most enchanting contrasts and when viewed on the screen, such motion pictures are strikingly beautiful.

## Back-lighting

There is still another light phase that offers tone variation. In viewing professional motion pictures you will note how frequently back-lighting effects are used—noticeable primarily in close-ups, secured by arranging a brilliant spotlight on the subject so that the light strikes down—partially right or partially left—on the back of the subject's head. This renders a soft diffusion of shadows; the hair assumes a golden tint and the facial tones are soft and pleasing. The close-up becomes an artistic portrait, pictorially beautiful, with full roundness and depth.

With the sun's help you can approximate these same effects for your Ciné-Kodak pictures. When the sun is at a proper angle you can let it be the spotlight which makes the high-light on the subject's head. In the middle of the day you can shoot directly toward the sun without fear of lens flare or a fogged picture, provided the sun does not show in your finder. In the early morning or late afternoon, however, the horizontal position of the sun requires you to consider further precautions in the way of protecting your lens from the direct light. A simple expedient is to hold your hat over the camera so that it will shut off the direct rays. Or place your camera in the shadow of a house or tree and thus point it at the subject standing in the open with his back to the light.

In general, while on the subject of quality in motion pictures, remember always to follow the old, old rule of photography, "expose for the shadows and let the high-lights take care of themselves."

## Ciné-Kodak Movies with the Kodalite

CINÉ-KODAK is not confined to motion pictures in sunlight or even in daylight. With the recently developed Kodalite, an inexpensive and highly efficient illuminating unit designed especially for use by the amateur, close-ups and full figures indoors, as well as motion pictures at night, are easily possible. The Kodalite also serves as excellent supplementary illumination when the natural light is not quite strong enough for motion pictures. Thus, the amateur can make motion pictures indoors or out at any time of day or night that he may desire. For ordinary use at *f*.3.5, but two Kodalites are necessary; when one Kodalite is used a lens aperture of *f*.2.8 to *f*.1.9 is needed.

Innumerable picture possibilities, not common in natural light, are opened by the Kodalite. Children always are splendid subjects for the Ciné-Kodak, whether in daylight about their outdoor play, or in the evening with their books and toys. Kodalite adds new charms to the possibilities of recording their playtime activities by making possible intimate scenes in the nursery or play room that are denied by the limitations of the ordinarily available light.

Many interesting events in the home may be filmed, such as Sonny with his soap-bubble pipe, the youngsters in the play room or on the way to bed, friends who drop in for a few hands of bridge, and dozens of other like events. For scenes such as these, two Kodalites placed in advantageous positions, and far enough from the subject to cover the area included by the lens, will result in excellent films.

Essentially the same rules apply with reference to back-lighting, reflectors, etc., with the Kodalite, as apply to pictures of this type made in sunlight. Backlighting and many of the beautiful effects seen in professional pictures are possible with the Kodalite.



When the ordinary events in the home have been made to serve as movie material, novel scenes may be staged in a small way to produce either the touch of comedy or of drama. The



black and white silhouette with its pantomime for expressions is capable of varied interpretation when filmed in action with the Ciné-Kodak, using two Kodalites to illuminate a sheet hung in a doorway. The Kodalites should be placed *behind* the sheet. When making this type of picture the Ciné-Kodak is pointed toward the blank sheet and the subject, or subjects, placed in a position between the sheet and the camera with the action in profile. Short scenarios adaptable to home productions may also be photographed with two Kodalites.

The knack of properly lighting the subject to gain the desired effect comes easily after a few trials. You will quickly learn the art of diffusing the lights and placing them so that the utmost in pictorial beauty is easily obtained.

The Kodalite is distinguished by economy of operation, easy handling, and an absolute maximum of illumination. A 500-watt lamp is employed instead of the usual 1000-watt type, insuring an appreciable saving in current consumption. This also makes it possible to use two Kodalites on one current outlet in the ordinary home—a convenience that every amateur will appreciate.

The Kodalite may be obtained from your Ciné-Kodak dealer, who also stocks the special 500-watt lamp and the Kodalite Diffuser. A convenient carrying case, with capacity for two complete Kodalites, diffusers, extra lamps, etc. is also available.

## Ciné-Kodak Panchromatic Film

A RECENT development of the Kodak Research Laboratories is Ciné-Kodak Panchromatic Film which, like ordinary Ciné-Kodak Film, owes its economy and success to the famous reversal process.

Panchromatic Film differs from ordinary film in that it is sensitive to light of all colors. Thus, with Panchromatic Film, the monochrome reproduction on the screen shows all colors more nearly in their accurate relationship, one to the other, than does ordinary film.

Ordinary film is sensitive chiefly to blue and violet while to the eye green and red are brighter colors. As a natural result there is a great difference between the brightness of colors as reproduced in photographs and as seen by the eye. The difference is largely corrected through the use of Panchromatic Film.

The advantages of Panchromatic Film will be found in all fields of motion picture photography. In portraits, and especially in close-ups, the rendering of the flesh tones is greatly improved. Colors, whether occurring in costumes or in landscapes, are rendered with much greater fidelity in their appearance to the eye; and the quality of distant views, especially when a color filter is used, is much improved.

While Panchromatic Film is strongly sensitive to red, yellow and green, it still has an excess sensitiveness to blue and violet as compared with the eye. For this



*Made with ordinary film. Note that the red and yellow flowers are almost lost.*



reason, a yellow color filter is used on the lens when the elimination of the excess effect of blue and violet is desirable, the blue and violet light being absorbed by the yellow filter. This filter is very valuable when it is desired to photograph a landscape or garden so as to get the best rendering of the foliage. It also lends great beauty to clouds. The filter should not, however, be used for portraiture; the flesh will be too light, and an unpleasant effect is produced.

In cases where a filter is desired, the Ciné-Kodak filter is recommended for general use with Ciné-Kodak Panchromatic Film. Specifically, it should be used for landscape work and the photography of clouds as well as for all cases where a definitely correct color rendering is desired. With this filter the next larger diaphragm opening above that which would be used without the filter should be employed.

It should be remembered that it is not absolutely necessary to use a filter with panchromatic film. Marked improvement will be noticed at once when this film is used, but the improvement is greatly increased by the use of the filter. Full instructions as to the use of the filter, are packed with every roll of

Ciné-Kodak Panchromatic Film.



Ciné-Kodak Panchromatic Film is priced at \$7.50 per 100-foot roll, at your Ciné-Kodak dealer's. The special color filter is priced at \$1.50 for the Models Bf.3.5 or f.6.5. These may be obtained from your Ciné-Kodak Dealer.

*Made with Panchromatic Film. The flowers as well as the flesh tones are greatly improved.*

## Reflectors

Better pictures are often obtained when the illumination on the shadow side of the subject is increased. Strong light on one side of the subject and a reflected light on the shadow side will give the desired roundness so necessary for a more nearly stereoscopic effect. To lighten up the shadow side use a simple home made reflector; all you need is a sheet of white cardboard about 30" x 40" or larger, a mirror, or a sheet thrown over a chair. Whatever the expedient, place it at such an angle that the light is reflected where needed.

## Avoiding Lens Flare

Whereas it has been suggested that pictures of quality may be obtained by pointing the Ciné-Kodak directly towards the source of light, nevertheless we must urge you to differentiate between the *source of light and the light itself*. Never allow the sun or any other powerful light to strike the lens. Should this happen, lens flare will be the inevitable result and the screened picture will be white and washy with scarcely any detail discernible.

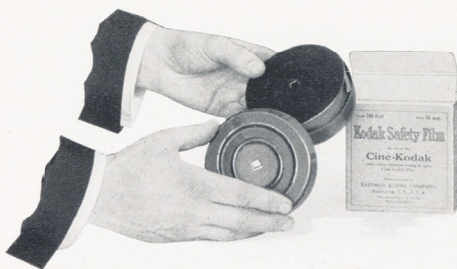
Also be careful not to fog your film. We say a film is fogged when it is patched with light streaks. Fogging is usually caused by improper loading or unloading of the camera, and may be entirely eliminated if you carefully follow the explicit directions given in your instruction booklet.

End fog is equally annoying. It will always happen should you open the Ciné-Kodak cover before the exposed film is completely wound on the spool.

## For Film Protection

Be careful to follow the shipping instruction card placed in every film package. This package consists of three pieces; the yellow carton, the metal container, or magazine, and the film on the film reel. When the film has been exposed be sure to





*When Mailing Put the Spool in the Magazine—  
the Magazine in the Carton*

place it in the metal magazine which is then put into the yellow carton. The magazine acts as a "dark room en-route." To neglect using this metal container may cause premature exposure of the film

before it reaches the finishing laboratory.

## Composition

In a booklet of this nature it is obviously impossible to go into all the details of the art of motion picture photography. Your early efforts will of course be thrilling, and many action pictures will be of such a nature that composition can not and need not be considered at all. But as you advance in the art of cinematography, and as the hobby grips you—as it surely will—there will come a desire to accomplish real pictorial beauty; a beauty that requires something more than just clear photographs of things in motion. Nearly all of us have an instinctive eye for the artistic; a latent talent which when aroused leads us to consider *composition* in our photography just as the artist must consider it in his paintings.

### Ciné-Kodak Composition

Composition may be defined as bringing things together in a natural relationship to combine the beauty, the unity and emphasis of our picture.

Suppose you are photographing baby on the lawn, and the action is the youngster mothering her doll. Assume that the background showed the flat whiteness of a clapboard house with its distracting horizontal lines. In front of baby is a clutter of objects; the doll buggy and a miscellaneous assortment of toys. Here we have poor composition.

The white background fails to give proper relief. The horizontal lines are distracting. In *looking* you expend undue

energy while trying to *see* all the objects. You miss the true depth of feeling because your attention is not properly focalized on the essential feature of the picture which is baby playing



*(Left) Poor arrangement; the flowers, center of interest, lose attraction because of the picture improperly placed*



*(Right) Better arrangement; the flowers hold the interest, and the picture placed at the left preserves the balance*

*Arrangement, whether for still life or motion pictures, is always an important element of composition*

with her doll. To attain cinema composition the picture would be immeasurably better if you had a dark background such as a bush in foliage, and if you removed all the distracting foreground objects—remembering, however, that a certain amount of the lawn should show to give foreground balance to the picture.





No. 1

## Background in Relation to Composition

Background is such an important phase of composition that we will do well to consider it further.

For the purpose of illustration we will use a pastoral scene with the background a distant village, a low horizon, cumulus clouds and a tree in the foreground. There are two alternatives for the position of the tree. (See illustrations).

We choose No. 2 for the following reason: the center of the picture is apt to be its weakest point artistically and a prominent object in the center as in No. 1 weakens the interest of the whole set. And another criticism would be this: with the village in the background and the tree in the center, the village will be hidden. There are empty spaces on both sides of the scene and the whole composition becomes unbalanced and too heavy. These objectionable features are eliminated in No. 2 for here we have the village at the left and the clouds at top to balance the tree at the right. Understanding these points

on composition, you will further see that with your subjects placed at the left they occupy a position to control the balance. Those who care to cover the subject more thoroughly will do well to read, "Pictorial Beauty on the Screen," by V. O. Freeburg; Publishers, MacMillan, New York City.

## Close-Ups

The effectiveness of close-ups is such that few pictures will seem complete except when this type of portraiture is frequently interspersed through the film. Ciné-Kodak close-ups are of splendid quality, for the camera is particularly well adapted to motion picture portraits.

There are several kinds of close-ups and each is worthy of consideration. First, then, the close-up which occupies the entire reel to show those intimate character studies of the family group. An example of this would be those made of the growing children. A series of such portrait motion pictures will eventually give you a living record obtainable in no other



No. 2



way. Can you conceive of anything more interesting than such a continued story of brother or sister showing month to month changes in mannerisms and expressions?

Second, close-ups may be used as a part of the entire action story. Pictures of the family fun, the children at their games on the lawn, require distant shots to get the group in action; and of course it's the action that gives motion pictures life and strength. But numerous close-ups, interspersed through the film at appropriate places, greatly increase the picture's character and personality. Close-ups give that intimate touch which adds variety and beauty and sustains interest.

You are interested when watching the group at play. You are delighted when from time to time the distant action ceases for a few seconds and there appears on the screen an animated portrait of one person, a close-up made with the subject from 4 to 8 feet from the camera. At such distance every little facial expression can be readily registered. Thus action is blended with personality. The picture has character as well as vigor.

And third, there is the close-up used to bring out a definite point or a definite emotion in your story. In general this may be called the "attention-getter" close-up. For example, suppose you had worked out a little picture story around baby's birthday party and you want to stress his age. A close-up of the birthday cake with two candles on it would immediately tell the audience that baby is two years old. Or, perhaps, it's the fishing-trip story. A close-up of the big pickerel would say volumes. Close-ups of this kind are more effective than titles and often readily supplant them.

Close-ups frequently interspersed through the picture can also be used to define the various emotions. For example, Billy's sand lot ball team is playing a championship game. There is the distant view of the team in action, the pitcher making his wind-up, Billy at bat. A close-up at this point shows determination on Billy's face. Then again, the distant

## Exposure Guide for Ciné-Kodak Model B with *f*6.5. Lens

| SUBJECT                                                                                                               | TIME       | Bright—no clouds over sun | Light clouds over sun     | Cloudy Dull              |
|-----------------------------------------------------------------------------------------------------------------------|------------|---------------------------|---------------------------|--------------------------|
| A. Sea, Sky, Beach and Snow Scenes<br>Distant Landscapes, Mountains                                                   | Apr.-Sept. | Diaphragm<br><i>f</i> .16 | Diaphragm<br><i>f</i> .11 | Diaphragm<br><i>f</i> .8 |
|                                                                                                                       | Oct.-March | <i>f</i> .11              | <i>f</i> .8               | <i>f</i> .6.5            |
| B. Close-ups* of Group A<br>Open Landscapes, Games, etc.,<br>with no heavy shade                                      | Apr.-Sept. | <i>f</i> .11              | <i>f</i> .8               | <i>f</i> .6.5            |
|                                                                                                                       | Oct.-March | <i>f</i> .8               | <i>f</i> .6.5             | Too dark                 |
| C. Close-ups* of Group B<br>Street Scenes. Groups where<br>houses or trees obstruct part of<br>the light from the sky | Apr.-Sept. | <i>f</i> .8               | <i>f</i> .6.5             | Too dark                 |
|                                                                                                                       | Oct.-March | <i>f</i> .6.5             | Too dark                  | Too dark                 |
| D. Close-ups* of Group C<br>Scenes on shady side of streets<br>Boating scenes out of direct sunlight                  | Apr.-Sept. | <i>f</i> .6.5             | Too dark                  | Too dark                 |
|                                                                                                                       | Oct.-March | Too dark                  | Too dark                  | Too dark                 |

\*The term "close-up" means pictures taken from 4 feet to 8 feet from the lens. Figures above are for the hours from two hours after sunrise until two hours before sunset. To make pictures earlier or later use the next larger diaphragm opening. The above figures apply to the temperate zone; for exposures in the tropics, see manual.



## Exposure Guide for Ciné-Kodak Model B with $f3.5$ Lens

| SUBJECT                                                                                                               | TIME       | Bright—no clouds over sun | Light clouds over sun | Cloudy Dull        |
|-----------------------------------------------------------------------------------------------------------------------|------------|---------------------------|-----------------------|--------------------|
| A. Sea, Sky, Beach and Snow Scenes<br>Distant Landscapes, Mountains                                                   | Apr.-Sept. | Diaphragm<br>$f.16$       | Diaphragm<br>$f.11$   | Diaphragm<br>$f.8$ |
|                                                                                                                       | Oct.-March | $f.11$                    | $f.8$                 | $f.5.6$            |
| B. Close-ups* of Group A<br>Open Landscapes, Games, etc.,<br>with no heavy shade                                      | Apr.-Sept. | $f.11$                    | $f.8$                 | $f.5.6$            |
|                                                                                                                       | Oct.-March | $f.8$                     | $f.5.6$               | $f.4$              |
| C. Close-ups* of Group B<br>Street Scenes. Groups where<br>houses or trees obstruct part of<br>the light from the sky | Apr.-Sept. | $f.8$                     | $f.5.6$               | $f.4$              |
|                                                                                                                       | Oct.-March | $f.5.6$                   | $f.4$                 | $f.3.5$            |
| D. Close-ups* of Group C<br>Scenes on shady side of streets<br>Boating scenes out of direct sunlight                  | Apr.-Sept. | $f.5.6$                   | $f.4$                 | $f.3.5$            |
|                                                                                                                       | Oct.-March | $f.4$                     | $f.3.5$               | Too dark           |
| E. Close-ups* of Group D<br>Scenes on heavily shaded streets<br>Scenes on heavily shaded porches                      | Apr.-Sept. | $f.4$                     | $f.3.5$               | Too dark           |
|                                                                                                                       | Oct.-March | $f.3.5$                   | Too dark              | Too dark           |

\*The term "close-up" means pictures taken from 2 feet to 5 feet from the lens (use Portrait Attachment Lens). Figures above are for the hours from two hours after sunrise until two hours before sunset. To make pictures earlier or later use the next larger diaphragm opening. The above figures apply to the temperate zone; for exposures in the tropics, see manual.

view as Billy lifts one over the fence, Billy rounding third, sliding home, and then a close-up of Billy with his smile of triumph.

Each kind of close-up is worthy of your best efforts in cinematography.

In the one you have a series of portraits

which become a personal record on the silver screen. In the other you have the group picture or the scenario interspersed with close-ups lending variety and sustaining interest.

In the latter it is unnecessary to make your portraits in the order of the action. You can make them at any time during the action, then later edit the reels, clip the close-ups and splice them into the film at appropriate places.

### Close-Up Precautions

When using the Ciné-Kodak, Model B, fitted with the  $f.3.5$  lens for close-ups be sure to bring the Portrait Attachment Lens to position in front of the  $f.3.5$  lens by pressing and holding down the small lever at the left of the lens. When pressure on this lever is released, the Portrait Attachment automatically swings back out of place, and the camera is instantly ready for distant scenes.

Another thing to bear in mind is that the proper length of a close-up is approximately 4 feet. This is sufficient for any close-up where a number of different subjects are to be photographed. Be sure to have your subjects talking or laughing in a natural way; a person staring moodily into the camera makes a monotonous picture. If the subject turns his head, nods, or gestures, caution him to make every movement slowly—otherwise the picture will appear jerky on the screen.



*The Close-up Sustains Interest*



## Planning Your Motion Pictures

Much already written has undoubtedly impressed you that your best pictures must be planned. It is difficult to get a motion picture which will logically sustain interest unless this phase of cinematography is given due consideration. All that is needed is a brief outline of the successive scenes the occasion suggests. By turning the possibilities over in mind before pressing the lever, one will readily find a way to string the story together with a thread of continuity.

Perhaps you are taking a picture of the wedding party. If so, do not torture the bride and groom by standing them side by side and telling them to look pleasant while you picture their helpless attempts to smile. Plan things so that the action may be enjoyed by the actors. This will assure you of whole hearted co-operation.

At the beginning of the picture have the bride call the groom and draw him, reluctantly, to a close-up. While the brides-



*What can be more valuable than a motion picture record of the children about their play*

maids arrange her gown and veil, she can straighten the groom's tie and perhaps replace his boutonniere with a flower from her bridal bouquet. Only the very end of the picture will show the direct "look pleasant" close-up of the party. Such forethought will assure charming results for the Kodascope screen.

## Portraits

In taking portraits of grown-ups the same rule of preparedness applies. For the man who smokes there is always the pipe, cigar or cigarette to light. This involves finding and lighting the match, throwing the match away, the first puff or two and the characteristic smile of satisfaction straight at the camera man with the pipe or cigarette in the hand for a finish.

Mother is always charming and natural at her tea table, pouring and serving tea. She is also lovely in her garden looking at a rose bush, or cutting a bloom, smelling it and then smiling at the camera man.

Age and youth always make a charming picture together so it is well to take grandfather or grandmother with one of the little children with enough planned action to make the picture interesting.

Then, too, do not forget the pets. It is sometimes difficult to make them pose for a still picture, but their very proneness to move makes them ever ready for the screen portrait.

## Characteristic Family Subjects

Sometimes there are special things that a member of the family does in a particularly characteristic way, and such action caught in a picture is always successful. Father or brother mowing the lawn, brother shoveling snow, sister chasing the neighbor's chickens from her pet flower bed, big brother washing his decrepit Ford and a thousand other incidents that will spring to the mind. Perhaps you can get mother to pose for you taking her reducing exercises. Sometimes the youngsters will imitate her and that makes a wonderful picture. Dad's golf swing and brother's serve are



valuable, especially in settling arguments. Sister's flat dive will be a comedy film and probably show where her fault in technique lies. If you can catch any of the family in a spill on the ice or while skiing it will be worth every effort. Such family glimpses are invaluable in later years as reminders of days that have sped along. No one can stop Father Time. But those who have a Ciné-Kodak can always have a motion picture memory book which from year to year grows more precious.

### When Friends Drop In

Frequently you will want motion pictures of your friends and neighbors when they drop around to make a call, or for a Sunday afternoon chat.

Dramatize their arrival, stay, and departure from the moment when the car drives up to the curb until it disappears around the corner with the occupants waving good-bye. This, of course, suggests a distant shot of the arrival with various scenes to show the warm welcome, close-ups of happy smiles and hearty hand clasps. Then, perhaps, the men sit around on the porch engaged in a keen business argument; men's expressions are always characteristic when discussing business, and by telling them to pay no attention to the operator, life-like close-ups may be readily obtained. The ladies are interested in the garden, and while examining a rose bush or pansy bed many delightful Ciné-Kodak scenes can be made.

### Picturing the Hobbies

Each man has his own hobby, and how quick he is to tell his neighbor about it. Dad hands out his new golf clubs. There's a picture! All the interest of a friendly but critical examination from his caller. Or perhaps it's a new shot gun. Neighbor tries the balance and examines the bore with many a comment of approval. Or if it's fishing tackle, neighbor tries his hand at casting and a lively contest follows. In the meantime mother has her interests too; there's the new coupe to display, or the

collie with her litter of pups. But whatever the interest, there is always the story-telling possibility for your Ciné-Kodak.

There's no such thing as a dull afternoon for either yourself or your friend with Ciné-Kodak as the master of ceremonies. And there's no such thing as a dull evening when you project the pictures on the screen.

## Simple Scenarios for Children

Planning the family action story is followed in natural sequence by the simple scenario idea where a certain amount of make-believe and acting is required. Children are natural born mimics and how they love to "play show." With the Ciné-Kodak you have innumerable opportunities to stage photoplaylets with the assurance of enthusiastic support from the youngsters.

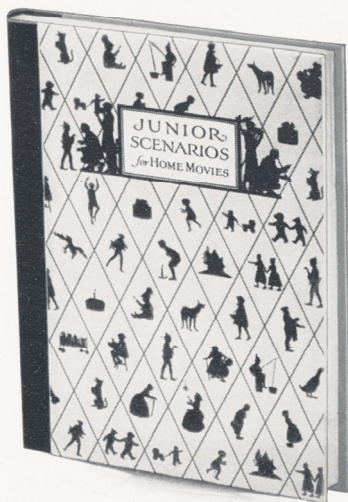
Since the younger children are nearly all familiar with the Mother Goose traditions, these rhymes can be easily adapted for the Kodascope screen. You will enjoy the directing and the photographing as well as the opportunity to select and adapt rhymes for the children.

## Junior Scenarios

To aid you in producing junior photoplaylets, the Eastman Kodak Company has published a book of scenarios written especially for production by children. The book, "Junior Scenarios for Home Movies," comprises 132 pages, and is stocked by your Ciné-Kodak dealer.

With each scenario are full instructions for its production. The opening chapter discusses in detail such subjects as costumes, settings, photographic technic, editing, titling, etc. A very comprehensive description of the difference between the close-up, semi-close-up, long shot, and semi-long-shot is also given. Indeed, this portion of the book contains such a wealth of interesting and instructive material that every amateur will profit through reading it.





Having instructed the prospective producer on some of the finer points of photoplay making, the text takes up the subject of scenarios. Starting with a simple movie adaptation of the fable of Miss Muffett and the Spider, it leads to more elaborate productions. The subjects range from a simple playlet of seven scenes to a "super-production" of 122 scenes. None of the stories is the least bit difficult to produce, however, and no properties other than those to be found in the children's play room or about the house are needed.

To simplify and facilitate production, a novel system of indicating the properties, cast, and locations is employed. The footage required for each scene, as well as for the entire play, is also given, so that all the director need do is rehearse the action to his satisfaction, and "shoot."

"Junior Scenarios for Home Movies" is priced at \$1.50, at your dealer's.

## Costumes

Whether you use the scenario book or adapt your own script, the question of the children's costumes is easily answered. Many of them may be simply made out of cheese cloth or remnants. Paper costumes are splendid. The Dennison Manufacturing Company issues a very practical little booklet on this subject and by obtaining it one can make numerous costumes economically. Remember that the darker colors all photograph dark. Generally speaking, choose tones of grey, light yellow, light blues, soft greens, lavenders and mild tones of violet. Whites should be avoided unless the background is



*The Garden Tableau for Movies*

very dark, as a white dress is apt to show flat on the screen. Also, white sometimes tends to cause flares and disagreeable highlights.

When photographing the chosen rhymes, let the children act their roles with unassumed naturalness. Numerous rehearsals will be unnecessary. Rely chiefly on their complete understanding of the story and their interest in the performance. When the film is finished, splice in the lines of the rhyme. When showing the picture your audience will be further delighted to hear it accompanied on the Victrola. Records of nearly all the rhymes are available. Two familiar nursery tales which will make interesting playlets follow.

### Simple Simon

A boy with dunce cap and wide collar sits on a high stool fishing out of a pail. On the pail is a sign, "His Mother's Pail." If possible have Simple Simon sit on a large packing box. Use an old pail from which the bottom can be knocked out. Cut a hole in the packing box under the pail and let Simon's fishing line hang through this hole. Another boy should be hiding in the packing box and after a few feet of





*And Jill Came Tumbling After!*

film have been run off he can give the line a pull. Simple Simon registers wild excitement. The boy in the box pulls the line harder until the pole is bent almost to the pail. The boy underneath then attaches a large fish to the line. This can be made of cardboard, or like a rag doll, and have the word "Whale" written on it. Simple Simon pulls this up with a great flourish, and the effect is glorious. A close-up of Simple Simon standing rigidly holding the fish high beside him and with a huge medal attached to his chest reading "First Prize, Whale Club" makes a good finish.

## Jack and Jill

Show a little boy and girl leaving the house with a pail. Then show them going up a hill. In the next scene they are coming down the hill with a full bucket. Jill jogs Jack and he responds so that the water slops over. Then both tumble and fall. Next show the children coming up to the house crying. Mother comes to the door and holds up her hands in dismay. Jack ruefully holds his head. Mother goes into the house and returns at once with a bottle marked "Vinegar,"

which she applies to Jack's head. Next show a close-up of the children; Jack having his head bandaged and Jill with her arm in a sling.

Many other kinds of children's literature offer excellent adaptations for movies. Robert Louis Stevenson's "Child's Garden of Verses," Eugene Field's poems, "The Wonderful Wizard of Oz," the numerous fairy tales, and "Alice in Wonderland" are but a few examples of where to look for motion picture stories.

If you want to purchase some masks and papier mache heads you can produce Uncle Wiggily Comics. Our ideas are only suggestions, however, for a part of the fun is in planning your own picture.

## The Amateur Photoplay

The fascination of planning and photographing the simple scenario will perhaps eventually make you ambitious to try the more elaborate photoplay; something with a well constructed plot and a definite theme. Already Ciné-Kodak Clubs have been organized for just this purpose and their efforts have been both successful and interesting.

The photoplay requires a carefully written scenario from which the director obtains his script. The script or continuity, as it is also called, should not be confused with the scenario. The latter is the story written with a certain technique and according to definite rules. It gives the actors and the director the theme of the story and the motif or feeling. The script is merely brief working directions. An illustration of a script will explain its technique.

### The Script

Title 1

WILLIAM JONES JR.

Presents

CHOCOLATE PIE a la MUD

Title 2

CAST OF CHARACTERS

|           |           |                    |
|-----------|-----------|--------------------|
| Billy     | . . . . . | William Jones Jr.  |
| Buck      | . . . . . | Brownell Brown     |
| The Cook  | . . . . . | Mrs. William Jones |
| The Tramp | . . . . . | Mr. William Jones  |



Title 3      PIES LIKE COOK ALWAYS BAKES

- Scene 1      Long shot of cook standing on back porch—facing outdoors—trimming pies.
- Scene 2      Long shot, full view showing Billy and Buck peeking around corner of house, watching cook.
- Scene 3      Close-up of scene 1.
- Scene 4      Close-up of scene 2—Billy and Buck.
- Scene 5      Distant view, Billy and Buck running to garage and disappearing behind it.

Title 4                      A FRAME-UP

- Scene 6      Near view, Billy and Buck pointing to mud pies on sandpile beside garage.
- Scene 7      Close-up, Billy with mud pie in his hand animatedly talking to Buck.

Title 5      SHE'LL NEVER KNOW THE DIFFERENCE

- Scene 8      Close-up, Billy registering great merriment.
- Scene 9      Close-up, Buck—same as scene 8.
- Scene 10      Distant view, Billy and Buck sneaking up to porch, Billy with mud pie. Cook turns and enters kitchen.
- Scene 11      Near view, boys substitute mud pie for chocolate pie. They hide the chocolate pie back of porch pillar and make get-away.
- Scene 12      Close-up, cook picks up mud pie and covers top with meringue. Leaves pies to cool—exits kitchen door.
- Scene 13      Close-up, boys behind garage in great glee watching scene 12.
- Scene 14      Same as scene 13, boys registering great excitement.

Title 6      LOOK, HE'S GOIN' TO STEAL IT!

Scene 15   Distant view, tramp sneaking up to pies.

Scene 16   Close-up, scene 15. Tramp steals mud pie. Tramp sneaks off—Left.

Title 7                      LET'S FOLLOW!

Scene 17   Near view, boys register excitement and follow tramp to nearby thicket.

Scene 18   Distant view, boys peeking from behind bushes looking at tramp. Tramp getting ready to cut pie.

Scene 19   Close-up, boys registering gleeful excitement—nudging each other.

Title 8                      A LA MUD

Scene 20   Close-up, tramp cuts big piece of pie with pocket knife. Tramp registers hungry anticipation—all smiles. Tramp bites into mud. Tramp registers consternation and mouthful of sand.

Scene 21   Close-up, boys rolling on grass overcome by laughter.

Title 9                      THE END

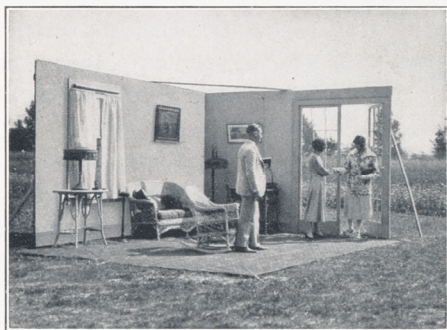
### For Interiors

Some photoplays will require interior scenes. If you have a well lighted sun-porch, or if certain rooms in the house offer ample window illumination, Ciné-Kodak B with diaphragm *f*.3.5 will permit indoor interiors. However, if there is insufficient light to photograph indoors, with a little ingenuity and a small initial outlay interior scenes can be made outdoors. Ordinary theatre sets can often be obtained. In lieu of this, tack light canvas or compo board on a frame. In either case the material should be painted a light gray or yellow.

The scenery is set up on an open lawn or field where no trees or buildings cast obstructing shadows. If the day is cloudy—dull the shadow tones in the pictures will not be obtrusive, but



if the sun is shining down on, or at an angle against, the set, one side of the scenery may cast a heavy shadow which on the screen will look unnatural. To overcome this sew together strips of light cheese cloth the shape of a triangle, the sides of which should be two or three feet longer and wider than each



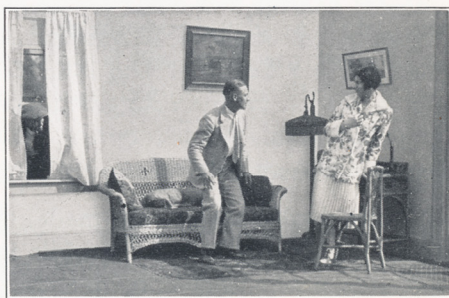
*A distant view of a set-up*

side of the set. Throw this over the top, stretch tight and tack the loose ends to the back of the frame. By this expedient the light will be diffused and on the screen the heavy, contrasting shadows will tone down.

In making a set it is well to devise one that

can be used for different purposes; one wherein a shift of furniture will make it a sitting-room, office or bed-room—in fact, any room-set the scenario may require. In sets of this kind it is unnecessary to use a board floor, a brown canvas tarpaulin stretched tight and staked to the ground will give the desired effect. Be sure that the canvas is kept smooth.

When photographing be careful to frame properly the set in the finder, and be sure that the Ciné-Kodak is level.



*As viewed on the screen*

The two pictures on this page show a distant view of a set-up as described in this article and a close-up of the same set. The back frame is twelve feet long by eight feet high, the side is twelve feet long. Canvas was used for the floor.

## Entrance and Exit Technique



*In Cinematography Use Rouge Sparingly*

In the carefully planned photoplay, thought must be given to the matter of entrances and exits. Should an actor enter at the right he should exit at the right, unless during the action he has some reason for crossing over to the left. And even then it is good psychology for him to leave the picture as he entered it. Even more obvious is the re-entrance. If the actor leaves at the right of

the picture he should re-enter at the right. Should he re-enter at the left the mind will be subconsciously jarred; the effect being as if the actor were chasing himself around in a circle.

## Stage Crosses

When double crosses are made, that is, one or more characters crossing from one side while others cross to the opposite side, the action should be done as nearly simultaneously as possible without giving the impression of mechanical precision. Care should be taken that the characters do not more than temporarily cover, that is, get in front of one another.

The moving picture director encounters one particular difficulty that the stage director does not. The actors who directly face the audience are the most likely to attract and hold attention as the full face line of the body is the strongest.



The position of the body weakens as the character turns until the weakest position is obtained, the full back. For this reason the actor on the stage works up stage or back as his scene strengthens, thus forcing the rest of the cast to turn their backs to the audience. This can be done as the stage narrows toward the back and widens toward the front. In the motion picture, however, this condition is reversed. The scene widens and becomes more indefinite toward the back and narrows and intensifies toward the front. Therefore, for a character to carry a scene playing to a group that is on a line with him, if not actually in back of him, is difficult. The amateur will do well to watch how the big professional directors overcome this difficulty by having the star constantly edge forward.

This brings up the point of subordination. As we have suggested, the full face gives the strongest line of the body and the full back the weakest. Two people playing against each other in direct profile are evenly balanced. The director must see that the rest of the cast "give" or weaken their positions when one or two characters are holding the scene. Again, any motion attracts the eye, so, unless there is a specific reason, those on the stage not actually carrying the scene should move as little as possible. It is the best plan to take a position and an expression that carries out the atmosphere of the scene being played, and then hold it, without unbecoming stiffness, of course, until there is a good reason for making a change.

## Gestures and Pantomime

The rule of few but strong gestures applies to all in a motion picture set. Subtleties, as a rule, are not effective, particularly with amateurs. Consequently the action must be more or less exaggerated. A gesture you may think emphatic will hardly catch the eye when the film is projected. A good illustration made of this point was once given by a wise old director to a cast of amateurs. He took three pieces of paper, one small, one large and one quite large. He placed them in a row on the stage floor. "This," he said, pointing to the largest one,



*A Little Make-up and Youth is Transformed*

"is the way your gesture registers on the stage." Pointing to the middle-sized piece, he said, "This is the way it registers when it reaches the footlights. And this," he continued pointing to the smallest piece, "is the way the audience gets it." This is most applicable to the motion picture actor. The slow and well-defined gesture and change of expression register, while many detailed gestures blur the effect and do

not carry. The director himself must not hurry his scene, otherwise it will seem to move much too fast when the finished film is viewed on the screen.

Except where the landscape plays a part in the picture it is well to fill the frame as much as possible with the subject you wish to take. It is not always necessary to show the whole of any object, such as all of an automobile when the wheel is the thing to which you wish to call attention. In fact, it is more effective if the superfluous part is eliminated.

## Make-Up for Movies

In your more pretentious efforts some make-up should be used when possible and, of course, it is often necessary for character parts. Movie make-up is not so different from stage make-up. The difference is principally a matter of colors. For example, rouge will photograph black. So, whereas it may be used abundantly behind the footlights, it must be used very sparingly in front of the camera. White is another color to



avoid. When applied to the face, white gives a grotesque, chalky appearance, and the same is true of light blue. Yellow, orange, and all combinations of red will photograph dark.

Make-up for character parts requires particular care, and it is necessary to blend in facial lines, but once you understand just how the various colors photograph, the rest will be comparatively easy. For dark, deep set eyes—to indicate age—you will need colors which photograph dark. Crow's feet and facial lines are best made with mascaro and a small paint brush.

## Editing Your Pictures

When the pictures are made the fun continues for now you have the opportunity to play editor. Editing implies assorting the scenes and splicing them into the picture where they belong, for frequently you will make the picture without regard for scene continuity; taking the action in its most convenient order. This is quite permissible, for after the film is processed you can make the scene arrangement to suit yourself. Also while you are arranging the scenes you can splice in the titles.

Further, another phase of editing: when you project your reel for the first time, there may be bits of film which violate one of the rules and consequently spoil the rest of the picture. If such is the case, do not hesitate to cut. Keep the beauty and interest intact. Long footage of the same scene or close-up may often prove tiresome. Cut for length and you will find the interest better sustained. A little editing is frequently necessary, and will often improve your pictures. Splicing is so simple that in an evening you can easily edit several reels and thus assure yourself of a continuous length of interesting picture. The Kodascope manual gives explicit splicing directions.

On the other hand, some Ciné-Kodak users will prefer to have us do their editing for them; take out a few feet here and there where errors have occurred, and then splice together the harmoniously good film. The charge for this service is nominal and based on the amount of time required. We are glad to do this for anyone who, when mailing his film, makes the request.

## Titles

Making titles is often as much fun as making pictures. Then, too, titles so frequently help to tell the motion picture story that this subject is well worth your consideration. The Ciné-Kodak manual covers it. So when you are ready to "shoot" the captions just follow directions and your results will be excellent.

A handy and very compact accessory, the Ciné-Kodak Titling Scroll, which collapses into a roller, and which is equipped with a container for chalk, may be obtained from your dealer. This accessory greatly facilitates titling, and may easily be carried to "location" with the camera, where titles may be made while the picture is in progress of taking, if desirable.

## The Unique Field of Amateur Cinematography

If you have carefully read this book up to the present chapter you are undoubtedly beginning to appreciate that amateur cinematography is an almost unexplored field—opportunities await you everywhere and the fascination of the hobby becomes more gripping every day. And these opportunities are not limited to a few enthusiasts. Men and women in every walk of life are using the Ciné-Kodak for a variety of purposes: Surgeons are using it to photograph in motion difficult operations which later they project on the Kodascope screen for the benefit of medical students; travelers find the Ciné-Kodak an indispensable traveling companion to supplement their Kodak still pictures; athletic coaches use the equipment to demonstrate difficult plays; civic leaders photograph "Town Topics;" scoutmasters and teachers make educational films, and these are but a few of the many who pay tribute to this new and novel pastime. For picnics, family pictures, winter and summer sports, hiking, hunting and fishing trips the Ciné-Kodak is ever an active partner to bring back reels of the day's excitement for the movie you will later see at home on the screen.



## Kodak Cinegraphs

Kodak Cinegraphs are 100, 200 and 400-foot lengths of 16 millimeter Eastman Safety (amateur standard) Film which cover a wide variety of subjects such as comedy, drama, animated cartoons, travel, sport and educational pictures, and which can be purchased outright for permanent acquisition to your picture library. With few exceptions, the price is \$7.50 per 100 feet.

In addition to comedies and dramas, there are animated cartoons featuring Felix, the well-known screen cat, Max Fleischer's Clown, who is starred in Out of the Inkwell Comedy-cartoons, and others. Then there are sports pictures showing Bobby Jones and Walter Hagen, internationally known golf stars, and news releases such as Lindbergh's flight.

The pictures of your own making, supplemented by a library of Cinegraph releases, make it possible for you to build a permanent collection of entertainment features suitable to any and every occasion. And, as each month brings new releases, you are enabled to keep your library up-to-date at all times.

## Duplicates

While every movie that you make is intensely interesting to you and yours, certain films have unusual value because of the subjects or incidents that they show. Such pictures as these you will want to guard for the future. And yet, of course, you will want them for present-day showing as well.

Ciné-Kodak film and the reversal process make this all a very simple matter. Ciné-Kodak duplicates so closely approach the originals in quality that it is virtually impossible to distinguish between them, even when they are viewed side by side. None but an expert can tell the difference—and frequently he is deceived.

Another outstanding feature peculiar to the reversal process is that, in both original and duplicate, there is a conspicuous absence of any "grainy" effect on the screen. The reversal process does away with this disappointing result. This marked lack of graininess in the original is just as apparent in the duplicate. Between the two, in this very essential quality, no difference whatever exists.

In making a Ciné-Kodak original, it is not necessary to print from a negative. Expensive steps are done away with.

The result is a substantial saving. Specifically, Ciné-Kodak film and the reversal process provide the most economical means known of securing both an original and a duplicate. No other method or material can compete with it in the home movie field.

And the cost for duplicates is little—\$5 for 100-foot lengths and \$3.50 for 50-foot lengths.

## The Kodascope Libraries

Supplementing your own pictures and Kodak Cinegraphs, you have available hundreds of full-length photoplays, comedies and dramas, as well as travelogues and educational films which may be obtained at a nominal rental from the Kodascope Libraries, Inc.

*Kodascope Libraries are located as follows:*

|                                                |                                                 |
|------------------------------------------------|-------------------------------------------------|
| ATLANTA, GA.<br>183 Peachtree Street           | MONTREAL, QUE.<br>104 Drummond Building         |
| BOSTON, MASS.<br>260 Tremont Street            | NEW YORK, N. Y.<br>35 West 42nd Street          |
| BUFFALO, N. Y.<br>228 Franklin Street          | PHILADELPHIA, PA.<br>2114 Sansom Street         |
| CHICAGO, ILL.<br>133 No. Wabash Avenue         | PITTSBURGH, PA.<br>Keenan Building              |
| CINCINNATI, OHIO<br>110 West 8th Street        | SAN ANTONIO, TEXAS<br>209 Alamo Plaza           |
| CLEVELAND, OHIO<br>1126 Euclid Avenue          | SAN FRANCISCO, CALIF.<br>241 Battery Street     |
| DETROIT, MICH.<br>1206 Woodward Ave.           | SEATTLE, WASH.<br>111 Cherry Street             |
| KANSAS CITY, MO.<br>916 Grand Avenue           | TORONTO, ONT.<br>156 King Street, West          |
| LOS ANGELES, CALIF.<br>3150 Wilshire Boulevard | VANCOUVER, B. C.<br>310 Credit Foncier Building |
| MINNEAPOLIS, MINN.<br>112 So. Fifth Street     | WINNIPEG, MAN.<br>205 Paris Building            |

## Finishing Stations

To assure that your exposed films will receive prompt attention, Finishing Stations have been equipped in many important centers. You only need to select the one nearest you, and mail, or take your films to it. The list follows:

ROCHESTER: Eastman Kodak Company.

CHICAGO: Eastman Kodak Company, 1727 Indiana Avenue.

SAN FRANCISCO: Eastman Kodak Company, 241 Battery Street.



JACKSONVILLE, FLORIDA: Ciné-Kodak Service, Inc., 315 West 8th Street.  
 TORONTO: Canadian Kodak Co., Limited.  
 MEXICO CITY: Kodak Mexicana, Ltd., Independencia 37.  
 COPENHAGEN: Kodak Aktieselskab, Ostergade 1.  
 GENEVA: Kodak Société Anonyme, Rue de la Confédération 11.  
 LAUSANNE: Kodak Société Anonyme, 13 Avenue du Tribunal Fédéral.  
 GOTHENBURG: Hasselblads Fotogr. A. B. Ostra Hamngatan: 41-43.  
 STOCKHOLM: Hasselblads Fotogr. A. B., Hamngatan 16.  
 LONDON: Kodak Limited, Kingsway, W. C. 2.  
 MADRID: Kodak Sociedad Anónima, Puerta del Sol 4.  
 BARCELONA: Kodak Sociedad Anónima, Fernando 3.  
 MILAN: Kodak Società Anonima, Corso Vittorio Emanuele 34.  
 FLORENCE: Kodak Società Anonima, Via Calzaioli 17.  
 LISBON: Kodak Limited, Rua Garrett 33.  
 OSLO (CHRISTIANIA): J. L. Nerlien, A. S. Nedre Slotsgt. 13.  
 PARIS: Kodak Pathé, Place Vendôme 28.  
 NICE: Kodak Pathé, Avenue de la Victoire 13.  
 BERLIN: Kodak Aktiengesellschaft Markgrafenstrasse 76.  
 AMSTERDAM: Kodak Limited, Kalverstraat 126.  
 BRUSSELS: Kodak Limited, Rue Neuve 88.  
 WARSAW: Kodak Sp. z.o.o., Plac Napoleana 5.  
 VIENNA: Kodak Ges. m. b. H. I Kärntnerstrasse 53.  
 BUDAPEST: Kodak Limited, Vaczi-utca 9.  
 ROME: Kodak Società Anonima, Via Nazionale 25.  
 BOMBAY: Kodak Limited, Kodak House, Hornby Road.  
 BATAVIA: Kodak Limited, Noordwijk 38 Weltevreden.  
 SOERABAJA: Kodak, Ltd., Tempelstraat 3.  
 MEDAN, D. E. I: Kodak, Ltd., Hindoestraat 6.  
 CAIRO: Kodak (Egypt) Société Anonyme, 3 Sharia Elfy Bey.  
 SINGAPORE: Kodak Limited, 3 Battery Road.  
 SHANGHAI: Eastman Kodak Co., 64 Kiangse Road.  
 OSAKA: Ciné-Kodak Service Japan, Inc., 1 Dojima Building.  
 CALCUTTA: Kodak Limited, 17 Park Street.  
 CAPE TOWN: Kodak (South Africa) Ltd., 38 South Adderley Street.  
 BUENOS AIRES: Kodak Argentina, Limited, Calle Paso 438.  
 RIO DE JANEIRO: Kodak Brasileira, Limited, Rua São Pedro, 270.  
 MONTEVIDEO: Kodak Uruguaya, Limited, Colonia 1222.  
 HAVANA: Kodak Cubana Ltd., Zenea 236.  
 PANAMA CITY: Kodak Panama Ltd., Edificio Grebmar, Ave. Pablo  
 Arosemena.  
 VALPARAISO: Kodak Chilena, Ltd., Salvador Donoso 344.  
 MELBOURNE: Kodak Australasia Pty. Limited, 284 Collins St.

## The Ciné-Kodak News

In conclusion we suggest that you carefully read "The Ciné-Kodak News," a copy of which is mailed to all Ciné-Kodak owners every month. And along with this, our Service Department at Rochester, New York, always welcomes the opportunity to answer questions on motion picture photography.

## IMPORTANT

*The most effective pictures are those in which not more than one-third of the picture area consists of sky, sea or very light foreground.*

*When making a distant view the best effects are obtained by having some nearby object in the foreground.*

*Keep the camera in operation for not less than eight or ten seconds on any subject.*

*Always hold the camera absolutely steady while taking a scene.*

*When you panoram, move the camera very slowly and evenly, and do not have the subject too close to the camera.*

*Keep the lens clean. A soft linen or cotton cloth, free from lint, wrapped around the end of a match, may be used for this purpose. At the seashore or on ocean voyages the lens requires frequent cleaning.*

*Follow the instructions on the exposure guide on the front of the camera.*

## HOLD THE CAMERA STEADY



